

dances of the Greeks; but with very different results. The amalgamation in the latter case destroyed both the beauty of the stock and the scinn; while in the former the stock lent itself to the modifying influence of its parasitical nursing, gradually gave up its heavy, dull, and cheerless forms, and was eventually lost in its beautiful offspring, as the unlovely caterpillar is in the gay and graceful butterfly.

In the absence of positive evidences, argu-

ment and analogies such as these go far to bring conjecture to a resting point. That the pointed arch had its origin in the cathedral buildings of England is a favourite theory, clung to by a gradually narrowing circle of antiquaries: the continental nations, however, exhibit the features and phases of the style in contemporaneous and even more elaborately decorated structures. It is the undecidable nature of this question that has given rise to

the numerous and ingenious reasonings brought to bear upon it, which, though they fail to convince, may be aptly likened to the labours of the experimental chemist. Discoveries other than those sought are obtained, and an admiration of creative science excited, while the practical and moral results are a dissemination of those principles of ancient art which were mainly stimulated by the faith and devotional feeling of our forefathers.



TEMPLE IN THE ISLE OF PHILÆ, ON THE NILE.

(By a mistake of the Engraver, the Sketch of the Temple of Orus at Edfo, of which the Ground Plan was also given, was inserted in the place of the above in our last number.)

## Literature.

*Pictorial Spelling and Reading Assistant.*—  
Steuil, Paternoster-row.

WE have not been backward, nor do we, in future intend to be, in adverting matters that pertain to things before and behind "the shop"—provision for old age and the care of the young, for the building class embraced these in large, and honoured, and beloved amount, demand our watchful anxiety; hence we turn at present to that most grateful task of noting what may be of advantage to the workman's child, and, indeed, to every class of intelligence within or without the builder's circle.

Pictorial illustrations are found to be great aids to description; they are not only aids to a clear understanding, but they act as excitants, and help to fix the attention, which is a great point with children, when all other means in some sort fail. At the foot of nearly every page of one hundred and twenty, a proper and well-executed wood-cut is appended, with a description, the word chosen being one from a number which occupies the upper part of the page as a spelling lesson. Turning at random, we have in the lesson "Slave, s., a bond servant," and below, it enters into a narrative or history of slavery among the Hebrews, and the sale of slaves is illustrated by the sale of Joseph to the Egyptian merchants. Next follows a brief account of Egypt, its greater peculiarities, and a marginal vignette of the great sphinx. It is a valuable and so interesting spelling and reading book.

to give an idea of the manner in which the examples are spoken of:—"PATRINGTON.—This beautiful specimen of decorated work is in the parish church of Patrington, in the East Riding of Yorkshire, dedicated in honour of St. Patrick. It is carved in Cwen stone, and remains in fair preservation, with the exception of the upper part of the bowl; it is now, we are sorry to say, painted. It stands near the north-east pier of the tower, is 2 feet 11 inches from the step to the top of the bowl, 25½ across the top, and the bowl, which is lined with lead, and has a water drain, is 14 inches deep."

We opine that these researches after fonts will rescue many a one from desecration as pig-troughs, water-spout cisterns, &c. We know of one, an interesting Norman relic, standing, or which was lately standing, in an obscure corner of the churchyard, grown over almost with nettles and weeds, and receiving the shot from the water-spout. We mentioned it once to the incumbent, but it seemed a matter of less interest to him than it would have been to have noted the loss of an old shrine. The Comenians, with their strong language and abundant use of expletives, may twang through the hide of such a callous as this; but we are forgetting ourselves, and following an example we would in some respects eschew.

Another number of fonts is promised for this lat of November, so that a rich collection will be furnished to the curious by such means. We cannot express less than a high gratification with the work.

*Particulars of the Church of St. John the Baptist, erected at Enstover; with engravings.* Printed for the Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels.

THIS is a church built from the designs of Mr. John Brown, of Norwich and London, and is selected by the society above referred to as most worthy to be published, or as being "one among the best of those which have come before them during the preceding twelvemonth." The church is adapted for 500 sittings, including 80 children, and cost, exclusive of the site and architect's commission, but including fence-walls, gates, bells, &c., about 7,000*l.*; from which it will be seen that the usual stint of "4*l.* or 5*l.* per head," of the sittings has been greatly departed from,

and something nearer 14*l.* per head has been the rule. It will naturally be inferred that this is a handsome church, and we shall not hazard much chance of contradiction in affirming it to be so. A beautiful timber roof of carved spandrel, span and collar ribs, emulating on a smaller scale the famous roof of Westminster Hall, gives a charm and grace to the interior, and when we state that it rises to the height of 58 feet at the ridge or apex, covering a nave of 24 feet long by 32 feet 6 inches broad, it will be conceived that nothing so grandly has been practised in finish or dimensions.

In the description given by the society in this little tract, after describing that the walls of the church are constructed of rough stone and faced on the outside with Bath stone, as well as the mouldings and returns of the window jambs, &c., it states that the inside is "covered with smooth stucco, which is very properly not jointed, in imitation of stone, but left to appear as what it is, a decent covering for the rough walling between the hewn stone mouldings, and a suitable surface whereon to inscribe scrolls, or texts."

The organ is to be placed in a tower behind a stone screen, which, as it appears, will resemble the stone tracery in the arches of the triforium of some large churches.

The seats are all open with low backs, with handsome ends of solid oak 2½ inches thick, and surmounted by curved poppy heads; an opinion is offered by the society, that, perhaps it would have been preferable to have adopted those "good models of church seats—low and level tops—found in the churches of Somerset and Devon, as more fully suggesting the equality of rich and poor in the House of God." How it pleases us to hear these sentiments escaping from the lips so long closed to their utterance, and not over-tolerant in days we are old enough to remember, of those who advocated any such equality in or out of the House of God.

It appears that in the progress of the building it was found expedient to cut through the concrete bed of the foundation on discovering that the superior pressure of the tower, the masonry of which was kept free from that of the body of the church, was acting as a lever, or so causing the concrete to operate, and overtopping the body of the church.

It is also noted that the side walls of the nave are found to hang over inwards about five inches, caused by the closer jointed character of the ashlar facing of the exterior of

*Ecclesiastical Architecture—Illustrations of Baptismal Fonts.* London. Van Vunort.

WE prepared our readers for an early notice of this work by referring to it in a former number. When we say that the wood-cuts are principally by Jowett and Thompson, we have given a voucher for their excellence, and we may add that the selection is worthy of the talent employed in the illustrations. We were at first disposed to take exceptions at the brevity of the notice or description which accompanies each drawing, but when we come to consider how much of usefulness it would induce, going over so much of common ground as this defines, we are inclined to applaud the publisher's judgment. There are, among the sixteen examples given, some that are exquisitely beautiful, one of which we cannot help naming; it is a noble font and we subjoin the description